

MOVEMENTS for VIDEO, DANCE, and MUSIC

MERYL BLACKMAN PEER BODE
EVERSON MUSEUM OF ART
MAY 15 & 16 1976 2 PM
running time 55 mins.

1

DANCE

LIVE
VIDEO

2

DANCE

LIVE
DELAYED
VIDEO

3

DANCE

SECTION 1
PLAYBACK

4

SECTION 1
PLAYBACK

5

SECTION 1
DELAYED

WITH

CARA BROWNELL

ABE WALD

BILL JONES

BOB WARREN

DAVID JONES

ARNIE ZANE

CHARLIE SELTZER

NEIL ZUSMAN

This performance has been made possible with assistance from:
Everson Museum of Art, Syracuse, N.Y.

Experimental Television Center, Ltd., Binghamton, N.Y. *
Ithaca Video Project *

Broome Community College T.V., Binghamton, N.Y.

American Dance Asylum, Binghamton, N.Y. *

Synapse, Syracuse University, Syracuse, N.Y. *

Bill Judd

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We would like to specially thank:

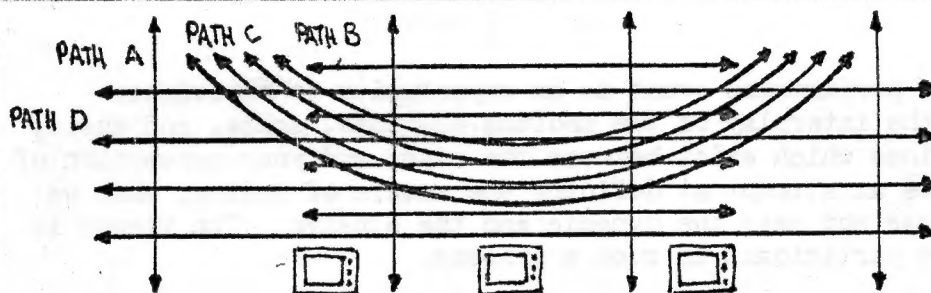
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David Jones, ETC Electronic Art Systems Designer, for the design and Rich Brewster for the building of the "Jones Switcher" without which this performance would not have been possible.

Program Graphics Anna Williams



FOUR DANCERS MOVE THROUGH EACH PATH FOR A DURATION OF 16-16-12-12-8-8-4-4-4-16 COUNTS. THIS CONSTITUTES ONE SECTION. THIS PERFORMANCE PIECE IS MADE UP OF FIVE SECTIONS.

NOTES

(It is not necessary to read this before viewing this piece)

This performance event is a process piece that exists as an activity in and of itself. It is an energy system at work articulating its mode of being present. It is not involved with narrative form, make believe, glamour, or dramatic psychological meaning. It does project a presence. Although it shuns romance it has an immediacy that produces drama.

Con'd.

This performance event is an opportunity to experience through the interplay of the mediums of video, dance, and music, the tensions which exist between the event and your perception of it. It is an attempt at defining the nature of seeing; what we can and can not see; the dynamic and the elusive. The viewer is an active participant in such a process.

Repetition is a device used to create form and content. Repetition can enforce the discreteness of a movement, making it more concrete, more object-like, literally making it easier to see. When repetition is used for durations of time longer than those to which we are accustomed, particularly unique perceptual experiences are made possible.

Using repetition in varied times and spaces, a multi-layering of simple actions is made possible. The relationships that arise from this layering suggest rich speculation, perceptually and conceptually. The ideas of composition and performance come into an interesting light when considered in terms of such video related terminology as "real", "live", "delayed", and "recorded" time. The knowing of such qualities or events involves the dual process of a perceptual and conceptual act.

One last thought - the present social and political issues of this world in crisis play no direct part in the aesthetic realization and execution of this piece. This piece simply exists to fulfill a human need to experience the dynamic and elusive nature of experience, discovering the world through perceptual and conceptual acts. We affirm the importance of such an activity.

M.B. and P.B.
1976